

## Table of Contents

Why Practice Triad Pairs? .....	3
Applying Triad Pairs.....	4
Triad Pairs Within Conventional, Seven-Tone, Diatonic Scales ..	4
Triad Pairs Within Symmetrical Scales .....	6
Triad Pairs as Individual Entities Within Various Environments ..	9
Determining Applications.....	10
How to Practice Triad Pair Patterns.....	12
Basic Three-Note Patterns.....	13
Basic Four-Note Patterns. ....	36
Linking Triads.....	54
Six-Note Patterns .....	54
Continuous Chain Based on Six-Note Links.....	69
Eight-Note Patterns .....	71
Triad Pairs Linked With a Chromatic Passing Tone.....	85
Other Triad Linking Possibilities.....	89
Stacked Triad Pairs .....	91
Variations .....	100
Variations on Basic Four-Note Patterns.....	101
Interchanging Patterns and Altering Chord Sequence .....	105
Approach Tone Variations .....	107
Rhythmic Variations .....	110
Triad Mutation .....	113
Licks .....	117
Solos — Using triad pair applications on standard tune chord changes.....	124
Solo Application Guide .....	125
Gary Campbell Biography .....	142

# Basic Three-Note Patterns

**Note:**

Most of the patterns presented hereafter are in the following order:

1. Triads going up—ascending/descending pattern.
  2. Triads going down—ascending/descending pattern.
  3. Triads alternating (one up, one down)—ascending/descending pattern.
- Many alternating patterns are not shown. Figure them out!

**Important:** Don't forget to do all of the transpositions for each pattern, and reverse the order in alternating patterns. For maximum results, be thorough!

**Notation:** With regard to the use of accidentals—I have notated sharps and flats in such a manner as to facilitate reading and to help identify each triad as a separate entity. Accordingly, accidentals may be marked more than once within a given measure, and sharps and flats may coexist within a given measure.

## 1) Major Triads A Whole-Step Apart

Ascending

CMA3 DMA3 EMA3 FMA3 etc.

Descending

etc.

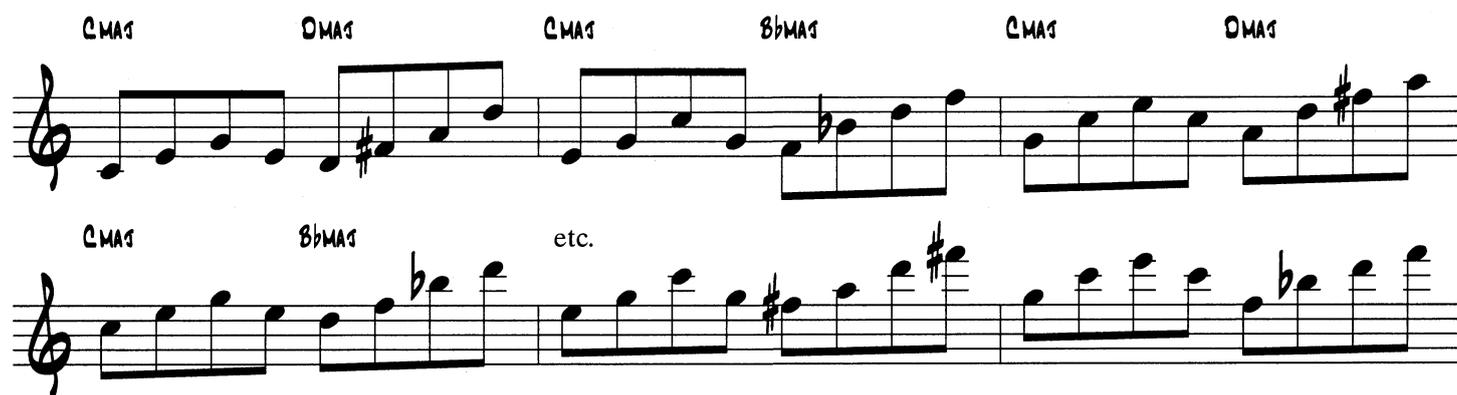
The image shows three staves of musical notation in treble clef. The first staff is labeled 'Ascending' and shows four measures of music. Each measure contains a major triad with notes on a single staff line. The triads are C major (C4, E4, G4), D major (D4, F4, A4), E major (E4, G4, B4), and F major (F4, A4, C5). Each note has an accidental: C has a natural sign, D has a sharp sign, E has a natural sign, F has a sharp sign, G has a natural sign, and A has a sharp sign. The second staff is labeled 'Descending' and shows four measures of music. Each measure contains a major triad with notes on a single staff line. The triads are E major (E4, G4, B4), D major (D4, F4, A4), C major (C4, E4, G4), and B major (B3, D4, F4). Each note has an accidental: E has a natural sign, F has a sharp sign, G has a natural sign, A has a sharp sign, B has a natural sign, and C has a sharp sign. The third staff shows four more measures of music, continuing the alternating pattern of ascending and descending triads. The first two measures are ascending (G major and A major), and the last two are descending (F major and E major). Each note has an accidental. The word 'etc.' appears at the end of the first and third staves.

# Interchanging Patterns and Altering the Chord Sequence

Here I have selected a few basic patterns and illustrated some ways to make them more interesting (I hope). In the first example, I alter the basic Two Major Triads a Whole-Step Apart, the central triad being C major. Rather than pair it with D major only, I interchange B $\flat$  major (for D) every other time.

## Ascending

CMA7      DMA7      CMA7      B $\flat$ MA7      CMA7      DMA7



CMA7      B $\flat$ MA7      etc.

## Descending

